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SCIENCE IN SECONDARY SCHOOLS.

Professor N. S. Shaler, in a recent contribu-
tion to "Science," tells the following story:

"The professor of mineralogy in Harvard University one day observed two young women examining his mineral cabinet, one of whom was evidently searching for some particular species. Offering his help, he found that the object of her quest was feldspar. When shown the mineral she seemed very much interested in the specimens, expressing herself as gratified at having the chance to see and touch them. The professor asked her why she so desired to see the particular mineral. The answer was that for some years she had been obliged to teach in a neighboring high school, among other things, mineralogy and geology, and that the word feldspar occurred so often in the text-book that her curiosity had become aroused as to its appearance."

Upon reading such a story, the first impulse of anyone having to do with educational work is to make it the text for a disquisition upon the incapacity that our schools so often serve to shelter. Undoubtedly, the gravest defect in our system of public education is that it gives employment to, or rather that it is forced to put up with, teachers who have no scientific knowledge of the subjects in which they give what is called instruction. But this theme is so well-worn that we should despair of finding anything new to say about it. There is, however, an aspect of the matter that is comparatively neglected, and upon which it may be well to offer a few reflections.

Professor Shaler has a well-earned reputation as a specialist in geology, but he proves to be unlike most specialists in one very important respect. Instead of urging, as many men would have done under the circumstances, a better school equipment in geology, and the employment of carefully-trained teachers, he questions the advisability of including his subject at all in the work of the secondary school. He says:

"For my own part, while it seems to me that some general notions concerning the history of the earth may very well be given to children, and this as information, it is futile to essay any study in this science which is intended to make avail of its larger educative influences with immature youths. The educative value of geology depends upon an ability to deal with the large conceptions of space, time, and the series of developments of energy which can only be compassed by mature minds. Immature youths, even if they intend to win the utmost profit from geology, would be better occupied in studying the elementary tangible facts of those sciences such as chemistry, physics, or biology, sciences which in their

synthesis constitute geology, rather than in a vain endeavor to deal in an immediate way with a learning which in a good measure to be profitable has to be approached with a well developed mind. The very fact that any considerable geological problem is likely to involve in its discussion some knowledge of physics, chemistry, zoölogy, and botany is sufficient reason for postponing the study until the pupil is nearly adult."

One of the most satisfactory features of the discussion of which secondary education has recently been made the subject is the tendency to concentrate the work in natural science upon a few subjects, in order to do fuller justice to whatever work of that class is attempted. There is a growing recognition of the simple fact that science is a discipline and not a mere matter of information, and those who best appreciate the value of science in secondary education are coming to realize that better results may be gained by the serious study of two or three subjects than by the superficial survey of half a dozen. As long as science-teaching was an affair of the text-book and the *memoriter* exercise, it did not much matter whether the subjects taught were few or many; in either case, they contributed next to nothing to the student's intellectual growth. But we have got distinctly beyond that primitive stage in our methods, and have learned to recognize the all-important character of the laboratory and the note-book.

This being the case, we are brought face to face with the fact that few schools are large enough or sufficiently well-supported to afford the luxury of half a dozen laboratory outfits, and that the old-fashioned high-school curriculum, with its "fourteen weeks" in this science and its half-year in that, has become hopelessly antiquated. The reason why the young woman in Professor Shaler's story had never seen a piece of feldspar was probably that she had been set to teach, besides geology, a medley of such subjects as physics, chemistry, botany, zoölogy, astronomy, and human physiology. Under the circumstances it would have been unreasonable to expect her to know feldspar by sight; or, for that matter, to dissect a cat, or perform an operation in quantitative analysis. Professor Tarr, in "The Educational Review" for June, gives us a delightful bit of personal experience with the system that produces science teachers who have never seen feldspar to know it. He says: "A short time ago, I found a teacher in a normal school in the State of New York, who, with the aid of an assistant, was obliged to try to train teachers to impart instruction in physiology, anatomy, zoölogy, botany,

geology, physical geography, geography proper, astronomy, physics, and chemistry. Now temperance physiology is added." The sooner the absurdity of such an attempt is realized, and the sooner our high schools throw overboard two-thirds of this ill-assorted cargo, the more likely science will be to justify the claims that have so long been made on its behalf, and that have thus far remained at ludicrous variance with its results, as far, at least, as three-fourths of our high schools and colleges are concerned.

Professor Tarr's suggestion for the reorganization of science work in the secondary school is worthy of consideration, although we think that it makes too great a concession to an unworthy popular ideal. He urges, in brief, that each secondary school should make a specialty of one scientific subject, teaching it in the most approved modern way, with the help of collections, apparatus, and laboratories. The other subjects, in response to "the demand of the people for information in the various branches of national science," should be distinctly classed (for that school) as "minor sciences," and pursued in the old superficial way. Meanwhile, the colleges should come to the aid of the schools by permitting a greater freedom of choice in their entrance requirements, so that preparatory work done in one subject should be as available for admission as work done in any other, provided that it meet a somewhat rigid set of conditions as to methods and time employed.

While some such plan as this may be found necessary, as marking the transitional stage of secondary work in which we are likely to remain for some years yet, it can hardly be urged as a finality. Our ultimate aim must be, in all the grades of school and college work, to secure the best, even at the cost of a somewhat ruthless treatment of the indefensible popular notion. We must resolutely seek to subordinate the ideal of information to the ideal of discipline, and be willing to relegate to personal tastes and later opportunities the acquisition of knowledge upon many subjects of the highest scientific importance. What is all-important to the student is a comprehension of the *method* of science; he may safely be left, if this is once given him, to possess himself of as much of the *matter* as his inclinations and interests may demand. A narrow but thorough discipline is vastly better than a wide and discursive range of information. This may be got without the stimulus of a strictly-ordered programme; that

will hardly be acquired except under guidance at school or college. Perhaps the best evidence of the value of such a training as is here advocated may be found in the higher education of the traditional English system. That system has often been charged with ignoring many important intellectual interests, and there is no doubt that it has done so. But its vindication may be found in the type of trained intellect that it has projected into the arena of public life, and amply satisfies the judicious observer.

THE CYNICISM OF THACKERAY AND THE SADNESS OF GEORGE ELIOT.

It would be useless to deny that in the novels of Thackeray and George Eliot, if you go deep enough and pause to reflect, there is an undercurrent of cynicism or sadness. But one is very unfortunately constituted who can see nothing in the great tender heart of Thackeray but a love of depicting human failings and shams, or who can overlook George Eliot's exquisite play of humor and imagination, and impute to her everywhere an impenetrable sadness. What we think of these authors will depend, I fancy, on our passing mood no less than on the view of life we may have formulated for ourselves. We are all optimists and pessimists by turns. We have our gray days and gold. There are times when our spiritual eye is shut, if not blinded, when we are inclined to believe that meanness and snobbery and unhappiness prevail: then Thackeray is no cynic to us, nor even a satirist, but a veritable realist. After some lively experience of human rascality or baseness, we believe for the moment that he drew Becky Sharp and the Marquis of Steyne from life. Then we patch up the vagrant shreds of his wisdom into a "philosophy," and, having no better, affect with him "the vanity of all things and the enjoyment of as much as you can." But the majority are, or like to think they are, constitutional optimists. To them Thackeray is a satirist. They begrudge him the title of humorist. They see too plainly "black care behind the moody horseman." His mirth proceeds from his melancholy, which they cannot discern is "relieved by an always present capacity for instant frolic." They deprive themselves of a great deal of pleasure by dubbing him "cynic," or "sceptic" (as Mr. Whipple preferred); and, insisting on these names, which imply a more or less elaborate system of unbelief, they do him an injustice. For was there ever a novelist who had less conception of principles, who inquired less earnestly into the meaning and purpose of phenomena? As well might we expect a close analysis of motives from Scott, who intended "Ivanhoe" to be "a tale of chivalry, not of character," and said, "The world will not expect from me a poem in which the interest turns on char-

acter." Thackeray inspected human nature pretty narrowly in parts. He caught the peculiarities of individuals. The trend of things was beyond him. The world was a great spectacle that drifted carelessly before his eyes, alternately pathetic or gay, always picturesque. He did not occupy himself with grand passions or mighty sentiments. We forgive his limited vision "because of the telling." Not a page but has the merit of being readable. Some cynics, indeed, are very interesting, and, once roused to the pitch of enthusiasm, delight beyond measure. Jacques was a cynic, and how admirable, when he bursts upon us with his

"A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!"

which, apart from Arden, has a very Thackerayan ring.

Now George Eliot, with her profound moral purpose and grasp of life as a whole, was less free to charm us by the way. Superficial attractions are not often coupled with such originality and power. Leaving out of the question the critics, who have generally managed to find an overflowing humor in her novels with the possible exception of "Deronda," and vaguely granting that she was at heart a pessimist, shall we let her gloomy philosophy so resolutely concealed, her unparaded despair, be the criterion of our literary judgment? Is every novel predominantly sad? Shall there be no discrimination between her early and her late work? Shall "The Mill on the Floss" and "Silas Marner" be classed with "Middlemarch" and "Deronda"? In "Adam Bede," do the quaint, brusque philosophy of the workshop and the sketch of Chad's Bess and the inimitable wit of Mrs. Poyser count for nothing against the dark screen of passion? Who will say that "Middlemarch" is not as full of humor as of the ironies of fate, with its Mr. Brooke, "who had travelled in his younger years, and was held to have contracted a too rambling habit of mind"; with its Mrs. Cadwallader, the rector's wife, who was "obliged to get her meals by stratagem, and pray to heaven for her salad oil"; with its pompous Mr. Trumbull, who went through his illness "much sustained by application of the thermometer which implied the importance of his temperature, by the sense that he furnished objects for the microscope, and by learning many new words which seemed suited to the dignity of his secretions." True, the enigmas of existence and destiny are in the background, constantly puzzling the logical sense and the imagination; but, as one reads, he is quite as susceptible to the author's graces of style, her humor, her eloquence, her graphic portrayal of character. As in life, so in a novel, it's the little things that make or mar an hour's enjoyment. One must feel that he is in agreeable company. Be the story blithe and tactful, sparkling cheerily on the surface, he will, for the moment, be lulled to forget distressful problems, like the child in the old German fable who picked the berries that grew in the cleft of the rock, oblivious of the

abyss beneath, and of the fierce dragon lying in wait on the firm ground above.

But no thoughtful reader can, in the long run, neglect the interpretation of the scroll. Anthony Trollope went so far as to assert that "the object of a novel should be to instruct in morals while it amuses." There is truth in the assertion, though it reverses the natural order, and "amuse" is too light a word to convey the serious artistic purpose of one who would portray human society or character.

So very much is required of a great artist. No wonder Thackeray did not take himself seriously as a moralist! Most of his stories, all but "Esmond" perhaps, read as if he began them with no certainty of how they should come out. And yet they are, part by part, nobly perfect. Rather than call "Vanity Fair" an "outrage on the constitution of the world," or go to the other extreme and declare its moral to be that "the Amelias of the world, with all their simplicity and ignorance, will, in the long run, succeed better than the Becky Sharps," is it not better first to inquire if it had a moral? Shall we love him less if we find that he sought merely to transcribe life as he observed it, extracting what measure of humor he could for our entertainment? Generous, guileless soul! How many of the novelists of to-day have exerted so beneficent an influence? It was a law of the Medes and Persians, worthy of all homage, never to speak evil of a man who had given you pleasure.

GEORGE MERRIAM HYDE.

COMMUNICATIONS.

THE PUZZLE OF ENGLISH HEXAMETERS.

(To the Editor of THE DIAL.)

Of course all intelligent critics agree that English hexameters, conforming to Greek or Latin rules of "quantity by position," etc., are extremely difficult to compose. In the very example quoted approvingly by your reviewer of my "Art and Humanity in Homer" (THE DIAL, June 1) there are, not one, but four, violations of this very law! With the important additional burden of faithful adherence to an original text, any such attempt becomes ludicrously hopeless.

But everyone feels, too, that English syllables are not actually long or short in accordance with any such "law." Quantity, in a sense, we have still, but largely variable, with many gradations, affected greatly by accent and cadence,—partly even within the control of a judicious reciter. All English verse in such metres—*e. g.*, "Lochinvar," which is "anapestic"—are read in about 3-8 time, instead of 4-8, the accented part of each foot predominating, a "dactyl" becoming (*circa*) a quarter-note, followed by two sixteenth-notes. Hence the chief danger in the rhythm is that we may force into the latter half of a "dactyl" syllables so clearly long that they resist the process of clipping required by the metre. Longfellow is a great sinner in this regard, though "Miles Standish" shows a rhythmical improvement upon "Evangeline." Clough has utterly impossible lines in the "Bothie," but comparatively perfect verses in the brief preludes of the "Amours de Voyage."

But difficult though it be, and remote from its classical namesake, our hexameter, a stumbling-block and a torture to classical scholars (*e. g.*, to your critic), is apparently a favorite with the folk. Probably all of us know people who listen more eagerly to "Evangeline" than to any other form of verse. This fact, and the metre's convenient length, are important arguments in its favor with the translator. Even the Hellenist will agree, that the ignorant barbarian might better have indicated for him, in some way, the end of the original verse—the actual pause in the rhythm and the sense. Once concede that translations have any function or use at all, and you must fairly face the question: What English rhythm, sufficiently dignified, lending itself at all to faithful transference of the thought, will also permit us to show approximately the length of the original verse?

The clashing couplets of Pope, the long lilt of Chapman, and the placid iambic monotony of the blank verse translators, have filled the ears, and prejudice the auditor against *Homer* in English dactyls. Perhaps a fairer test may be reached on less familiar ground. Let me offer here (from an unpublished volume) Hesiod's opening lines:

"Muses who came from Pieria, giving renown by your singing,
Come ye, and tell us of Zeus, and chant ye the praise of the Father:

He, who to mortal men has apportioned fame or oblivion:
Named or nameless are they by the will of Zeus the eternal."

The difficulties become almost insuperable in the elegiac stanza. Yet even there the instinct of imitation is strong. To lessen the strain on your type-font and proof-reading, let me set here, not a bit of Greek, but a sextette of Catullus, and ask your critic (after demolishing my faint far Saxon echo) to show us in what form he himself would present to a sympathetic unclassical reader the tender thought of the Roman friend:

"Si quicquam mutis gratum acceptumve sepulchris
Accidere a nostro, Calve, doloris potest,
Quo desiderio veteres renovamus amores,
Atque olim missas flemus amicitias,
Certe non tanto mors immatura dolori est
Quintillie, quantum gaudet amore tuo."

"If there is aught, O Calvus, which out of our agony offered,
Unto the voiceless dead grateful or welcome may be,
When we revive with insatiate longing our ancient affection,
When for the ties we lament, broken, that once have been
ours,

Though Quintilia grieve for her own untimely departure,
Yet in thy faithful love, greater, be sure, is her joy.

W. C. LAWTON.

Brooklyn, N. Y., June 18, 1896.

SHAKESPEARE IN CHICAGO—A CORRECTION.

(To the Editor of THE DIAL.)

The change of two or three dates by the management of Mr. Daly's company, the week before last, makes necessary some alterations in the record of Shakespearean plays as printed in THE DIAL of June 16. Miss Rehan's repertory of Shakespearean roles during this June engagement was as follows: June 17, "Twelfth Night"; June 19, "Midsummer Night's Dream"; June 20 (twice), "Taming of the Shrew." This reduces the performances of "Taming of the Shrew" from ten to eight, and makes the total number of Shakespearean plays presented eighty-eight instead of ninety.

W. E. SIMONDS.

Galesburg, Ill., June 20, 1896.

The New Books.

RICHARD BRINSLEY SHERIDAN.*

A good Life of Sheridan, such as Mr. W. Fraser Rae now gives us, has long been needed. In his Introduction to the work, Lord Dufferin, the great-grandson of the brilliant orator and dramatist, alludes to the special pleasure with which he read, some years ago, Mr. Rae's book on "Wilkes, Sheridan, and Fox," adding that he then determined, should opportunity offer, to suggest to the author that he write a complete biography of Sheridan. Presumably the suggestion was made; and Lord Dufferin now expresses his entire satisfaction with its present outcome, attesting that the work has been undertaken and carried out with the cordial approval and coöperation of Sheridan's descendants. Whatever, he says, the family could do to facilitate Mr. Rae's labors has been done; accuracy and impartiality, tempered by that benevolence of treatment of which the most blameless stand in need and of which Sheridan has hitherto seldom received the benefit, being all that they bargained for.

"Mr. Algernon Sheridan, the present representative of the house, has placed all the Sheridan papers at his disposal. A certain number of contemporary memoirs, which had not been published in Moore's time, have still further assisted him; while his own indefatigable energy in ascertaining dates, in sifting the loose statements of others, and in hunting up and down through England, Ireland, and Scotland for any vestiges of Sheridan's correspondence which may have been hidden away among the archives of the great Whig houses, has led to the discovery of many new and interesting facts."

Sheridan has hitherto fared hardly at the hands of his biographers. Watkins's bungling Life is justly styled by Lord Dufferin "a piece of bookmaking of the worst type"; Moore's narrative is perfunctory, grudging, and often inaccurate; Smyth's sketch is a nestful of libels; "Sheridiana" has probably next to nothing authentically Sheridan in it; while later writers (with two or three brilliant exceptions, such as Mr. Brander Matthews), drawing perforce on the old more or less dubious sources, have too seldom deviated into sense or matter of actual information. Nor have the playwrights been behindhand in swelling and embellishing the Sheridan myth. The most surprising attempt in this way is perhaps M. Langlé's "Un Homme de Rien," which had a long run at the

Paris Vaudeville Theatre in 1863. The play reads like a parody on Charles Lever—though it undoubtedly aims actually to portray the dashing and versatile author of "The Rivals." A synopsis of this truly Gallic production will serve to show the quaint general resemblance of M. Langlé's conception of Sheridan to that floating vaguely in the minds of not a few of Sheridan's own countrymen.

The opening scene shows a tavern-garden at Richmond, adjoining a race-course. The usual *habitués*—"smart" people, sharpers, jockeys, peddlers, and so on—are assembled, among them one "Susannah O'Donnor," who is selling lace cuffs. A young man (appropriately wearing an Oxford cap and gown) reels in, calls for gin, and is chastely reproved for his condition by Susannah. In his gratitude he tells her that his name is Richard Brinsley Sheridan, and that he has left his university with high honors; that his plays have been rejected by the managers and his articles by the editors, that he is starving, and that he has resolved to drown his sorrows in punch. Susannah counsels prudence, and tells him to take the "waiting-seat" where jockeys remain until they are engaged. He does this, and presently overhears the Marquis "de Champrosé" tell "Commodore Dunbar" that he can bring down a mayfly on the wing with a bullet. The Commodore trumps this by boasting that he used to amuse himself by shooting away the bowl of a pipe, the stem of which a Polynesian chief obligingly held between his teeth, and offers to back himself for forty pounds to repeat the trick then and there, if a man can be found to hold the pipe. Sheridan volunteers, and, when the feat is performed, gets the forty pounds. The Commodore's jockey disappearing opportunely, Sheridan takes his place, wins the race, and receives a splendid diamond brooch. This he promptly hands to the "Duchess of Cardwell," who has torn her sleeve and asks for a pin. She declines to take a gift of such value, when Sheridan (remembering Raleigh) pulls out the diamond and throws it into the river, whereupon the Duchess relents and graciously consents to use the pin. At last Sheridan, having bestowed two pounds on an Irish cock-fighter and thirty-eight pounds on the clerk of the course, ends the day as poor as he began it, and falls asleep on the "waiting-seat," where he dreams of "Susannah O'Donnor." His fortunes rise at a bound, however, and we presently find him a leading dramatist, with the Prince of Wales for his friend and the "Duch-

*SHERIDAN: A Biography. By W. Fraser Rae. With Introduction by the Marquess of Dufferin and Ava. In two volumes, with portraits. New York: Henry Holt & Co.

ess of Cardwell" for his patron. Though famous, he is still poor, and the Duchess sends him two thousand pounds anonymously. Guessing that it comes from her, he returns the money, and the Duchess, not to be outdone in magnanimity, pitches the bills into the fire, saying: "You threw your diamond into the Thames; now we are quits." Susannah is engaged as a lady's maid; the Irish cock-fighter becomes Sheridan's valet; and after a number of other equally stirring and probable incidents, the curtain falls upon Sheridan as Prime Minister of England and husband of Susan O'Donnor"!*

Such is the conception of the great Whig orator and statesman which the French dramatist managed to draw from long current authorities. It is surely high time that a serious, searching, and impartial Life of Sheridan should be written — one that may serve definitely to disengage his image from the mass of idle fable and party calumny which has so long encrusted it that, in the opinion of one authority, "the real Sheridan has disappeared forever." To this task Mr. Fraser Rae has very successfully applied himself; and his book may be fairly styled a substantial addition to history and literature. While his narrative is by no means to be regarded as an apologia, due space is given to refuting in detail and with irresistible cogency calumnies for which Sheridan, as an active party man at a time when such weapons were counted legitimate in political warfare, was a shining mark. One notable story of the kind, which Mr. Rae explodes for all time, is Croker's familiar account (based on details furnished him by George IV.) of Sheridan's last days. This precious tale is replete with revolting particulars, and represents the dying Whig leader lying on a truckle-bed in an attic, in want of the commonest necessities, neglected by everybody, his wife included; and so on. The real facts are set forth in a letter, now made public for the first time, from Sheridan's son Charles, who was with him to the last, to an elder brother then at the Cape of Good Hope. Charles Sheridan writes:

"You will be soothed by learning that our father's death was unaccompanied by suffering, that he almost slumbered into death, and that the reports which you may have seen in the newspapers of the privations and the want of comforts which he endured are unfounded;

*A compatriot of M. Langlé, M. Fr. Febre, has recently blundered amusingly about Sheridan. Writing from America, as special correspondent, he stated that soon after reaching New York he visited Daly's Theatre, where he saw "The Critic," by Sheridan. He adds: "La pièce est une adaptation d'un ouvrage Allemand — doux mélange de pouding et de choucroute." (*Le Gaulois* Aug. 18, 1895.)

that he had every attention and comfort which could make a death-bed easy. . . . My mother has of course been thrown back dreadfully by the affliction and fatigue which she has gone through. She attended my father to the last, though ordered not to move from a sofa; while the painful scene lasted, the anxiety of her mind gave her, in spite of the pain she was in, a degree of strength which astonished me; but as soon as it was over she completely sunk under it."

What appears to us a very just and suggestive summary of a debated side of Sheridan's character is contained in a statement made in writing by Mr. Mulock to the late Honorable Caroline Norton:

"To extol Sheridan's unrivalled superiority over his great contemporaries (with the single exception of his countryman Burke) is needless. In variform power of mind he excelled them all, and also in independence of spirit. Where he most failed as a public man was in his Irish yieldingness to Anglo-Saxon assumption and arrogance. Binding himself too implicitly to an ungrateful party, he became (unwittingly) a splendid drudge without permanent pay. Much of what is called Sheridan's improvidence arose simply from the fact that his position was always higher than his pecuniary resources. He contracted debt, not in anticipation of real income, but on the strength of contingent expectations, not often fulfilled; and yet, his entire liabilities, if summed up, would have been wiped away by a tithe of the ostentatious bounty lavished on Fox and offered to Pitt. No one, as you justly remark, ever held out a helping hand to Sheridan. In his necessities he walked alone. . . . Sheridan was not a dishonest man, but his 'pride of place' (not however with a placeman's certainties) involved him in engagements which he failed to keep, and those failures, by constant recurrence, engendered a fatal familiarity with promise-breaking. The world past and present overflows with such instances, but on a much larger scale of indebtedness than poor Sheridan's."

The fact is, Sheridan's debts were never considerable, and at his death were not much above five thousand pounds. This sum, however, was owed to a great number of people — petty tradesmen, mainly, who had systematically robbed the large-hearted, easy-going Irishman while he lived, and who moved heaven and earth with their complaints against him when he was dead. Mr. Rae states that when Sheridan's affairs were strictly investigated it was found that for every twenty shillings which he owed, his creditors had received thirty. Thus these leeches, having sucked their victim dry, cursed his incapacity to yield more blood.

That there have been few men more careless of the maxim "A penny saved is a penny gained" than Sheridan, and that the tradesmen he dealt with were cheerfully ready to profit by the fact, certain extant accounts against him show. For instance:

"William Smith charged him £3 15s. for pomatum and hair powder from May to December, while the

charge for hair-cutting was 5s. each time and 2s. 6d. for dressing. In a bill of C. Weltje, dated 1784, three bottles of champagne are charged at the same fancy price as a novel in three volumes is now, that is £1 11s. 6d.; a 'Perrigo pie' is £3 3s.; strawberries at the middle of July are charged 3s. a pottle, and cherries, when most plentiful, 5s. 6d. the pound."

In fine, Sheridan seems to have paid his butcher, his fruiterer, his wine-dealer, his *peruquier*, etc., in toto about a third more than he honestly owed them; yet it is mainly the recorded clamors of these gentry over their "little bills" outstanding at the time of his death which have moved inconsiderate biographers to insult his memory with their misapplied moralizing. For Sheridan was an essentially honest (if often culpably heedless) man, the life-long dupe of dishonest men; an unbought politician in an age when venality was the rule; a statesman who could boast with truth to his wife: "My price is not on this earth to do otherwise than what was right and go straight forward." It is easy, says Becky Sharp, to be virtuous on five thousand a year. Sheridan's virtue as a public man had no such comfortable prop. Dependent upon his own exertions for a livelihood, he had counted the cost of being true to his convictions, saying once to Lord Byron:

"It is easy for my Lord G. or Earl G. or Marquess B., with thousands upon thousands a year, . . . to boast of their patriotism and keep aloof from temptation; but they do not know from what temptation those have kept aloof, who had equal pride, or at least equal talents, and not unequal passions, and nevertheless knew not in the course of their lives what it was to have a shilling of their own."

Mr. Rae has told the romantic and diversified story of Sheridan's career well and temperately — though perhaps his final conclusion that "Sheridan is the greatest dramatist since Shakespeare, and the greatest orator who ever addressed the House of Commons," is open to exception. His book at once takes its place as the standard one on the subject — the one in which the real Sheridan, as contradistinguished from the half-mythical Sheridan of previous memoirs, is portrayed with all attainable clearness. To release this brilliant and singularly winning and humane figure from the region of largely calumnious fiction was a worthy task; and Mr. Rae has done it so satisfactorily as to render fault-finding both difficult and ungracious. The volumes are handsomely made throughout, and contain a number of attractive portraits, several of them after originals by Reynolds, Gainsborough, and Hoppner.

E. G. J.

SOME RECENT BOOKS OF TRAVEL.*

Mr. W. A. Chanler, in his "Through Jungle and Desert," describes a journey taken in company with Lieutenant von Höhnell through an unexplored section of Northeast Africa. Though the expedition was "purely in the interest of science," the book is chiefly a popular description, the only very obvious scientific results being the fine maps prepared by Lieutenant von Höhnell. But barring some minor criticism, this is a well-prepared book of travels, and describes some important discoveries, notably that of the Rendile, who were straight-haired and blue-eyed, and seemed to the author "the most original and interesting of all the strange and different peoples met in East Africa."

"They are a tall, thin race, reddish-brown in color, with soft, straight, and closely cropped hair, features almost Caucasian in their regularity, and fierce blue eyes. They were clad in well-tanned robes of goat or sheep skin, which they threw gracefully over their shoulders. They were armed with short spears, or well-made bows of a shape very different from those I had heretofore seen in East Africa, the ends being curved outward, as in the Asiatic bow; and their arrows were not tipped with poison. . . . The warriors rarely carried shields; a few, however, had them. These were curious in shape; some were made of woven twigs, others of oryx hide. . . . Nearly all the warriors painted their faces with a white clay, which lent ferocity to their appearance. They all wore their hair cut short, and I was much struck by the fact that it appeared perfectly straight and of fine texture."

Mr. Chanler's style is clear and in general correct, and on the whole he has given us a distinctly valuable and entertaining work, both as a detailed account of travel in unexplored territory and as a narration of remarkable adven-

* *THROUGH JUNGLE AND DESERT: Travels in Eastern Africa.* By William Astor Chanler, A.M. (Harv.), F.R.G.S., Honorary Member of the Imperial and Royal Geographical Society of Vienna. With numerous illustrations from photographs taken by the author, and maps. New York: Macmillan & Co.

MADAGASCAR IN WAR-TIME. By E. F. Knight. With a map and illustrations. New York: Longmans, Green, & Co.

IN INDIA. By André Chevrillon; translated by William Marchant. With photogravure frontispiece. New York: Henry Holt & Co.

THE HEART OF A CONTINENT: A Narrative of Travels in Manchuria, the Himalayas, etc., 1884-1894. By Captain Frank E. Younghusband, C.I.E. Illustrated. New York: Imported by Charles Scribner's Sons.

ON SNOW-SHOES TO THE BARREN GROUNDS. Twenty-six Hundred Miles after Musk-Oxen and Wood Bison. By Caspar Whitney. Illustrated from drawings by Frederic Remington, G. H. Heming, and from photographs. New York: Harper & Brothers.

CUBA AND THE CUBANS. By Raimundo Cabrera; translated by Laura Guiteras; revised and edited by Louis Edward Levy. Illustrated. Philadelphia: The Levytype Co.

VENEZUELA: A Land Where It's Always Summer. By William Eleroy Curtis. With map. New York: Harper & Brothers.

tures not only with wild men but wild beasts. The most troublesome of the latter were the rhinoceroses, which were numerous and aggressive. During one march of eighteen days more than a hundred of them were seen, and twenty-five of them charged the caravan.

"One of these charges proved fatal. It was in the early morning. We were in need of meat, and seeing a giraffe in front I fired a shot at it from my Winchester. The report awoke two rhinoceroses taking a morning nap, not fifty feet to the left of the caravan, and in close proximity to the porters. In a moment loud cries of 'Farol! Farol!' (Rhinoceros!) were heard, and looking back I saw my men scattering in all directions, but no rhinoceros. Soon from among the mass of my men I saw one of their number shot up into the air to the height of twenty feet, and presently there emerged from the crowd a rhinoceros with horn lowered to the earth. . . . Owing to the massing of my men, I was unable to shoot until the fleeing negroes had passed within a few feet of me, and the rhinoceros was almost upon them. I gave him a shot from my Winchester; it seemed to have no effect but to cause him to make a perceptible gain upon my men. His horn appeared to be within a few inches of them, when a second and more fortunate shot from my rifle broke his fore leg, and brought him to the ground. He fell but three paces from where I stood. Not knowing where I had struck him, and seeing him fall, I thought he was dead; but when I approached him he rose on his hind legs and supported himself with his head, madly snorting all the while. Seeing he could not move, I left him and ran back to see what had happened in the rear of the caravan."

The hunting-dogs were found very useful in these encounters with the rhinoceros, attacking the huge beast with great ferocity and holding his attention so that the riflemen were able to approach and shoot at close range. The only animal which filled the dogs with timidity was the lion; though once the whole canine pack was put to flight by a group of dog-faced baboons. The curious incident is thus described:

"We first heard the baboons barking, and finally came in sight of them, running along for all the world like school-children on a holiday. The young ones were playing together, carefully watched by their elders, who preserved the most staid demeanor. Upon catching sight of them, the dogs rushed at the band in a furious manner. The young ones fled, but two or three old gentlemen with bushy whiskers and benignant eyes seated themselves upon their hams and gazed unruffled at the enemy. The dogs dashed on, but their barks became less determined, and their steps more cautious, as they neared, and realized the dignity of the animals they were to attack. These made no sign, but calmly awaited their charge. Having reached a point within fifteen feet of them, the courage of the dogs seem to ooze rapidly from them. Frightened perhaps by the steady and philosophic stare with which the apes regarded them, they turned tail, and with crestfallen manner retreated to the caravan."

Another entertaining work on Africa is Mr. Knight's "Madagascar in War-Time," which

narrates its author's experiences, impressions, and opinions as correspondent for the London "Times" during the late invasion of the island by the French. Mr. Knight had an interesting overland journey of over five hundred miles, from Fort Dauphin to the capital, Antananarivo, where he remained for some months, until after its capture by General Duchesne. The account is written in the direct, matter-of-fact, aggressive, cocksure style of the English newspaper correspondent. However, the work has considerable value and interest as an evidently fair and trustworthy report upon the country and its peoples, and also upon the *status* of Christian missions in Madagascar. Mr. Knight, while he concedes a considerable value to the work of the missionaries, is severely critical, and finds little to praise in the character of the Hovas, who are the chief converts. However, the Hovas quickly acquire certain aspects of civilization, and they show much taste for oratory and music. Mr. Knight was also favorably impressed by the school he visited, and by a dedicatory church service he attended. The Queen bore herself with due dignity at this meeting; but not so the ladies of her suite.

"The poor little maids of honor who surrounded me were evidently not at all comfortable. They put on their gorgeous Parisian attire only on great occasions, such as this was, and never thoroughly accustom themselves to the confinement of stays, shoes, socks, and gloves. Several of the young ladies fidgeted about, and at last one, who sat immediately in front of me, could support the pain no longer. After glancing over her shoulder at me with a demure smile, she proceeded to take off her shoes, and then tried to unhook the back of her dress. She found some difficulty in doing this, and I was wondering whether it would be a breach of Hova etiquette for me to assist her in the operation, when a fair maiden came to her rescue."

M. André Chevrillon, in his book entitled "In India," presents a series of letters describing the usual round of tourist's sights, but written with a certain Gallic intensity and originality which will interest many. His sketches are slight yet artistic impressions, are full of air and color, and are vivid, tense, and delicate in style, reminding one of M. Bourget's "Ouvre Mer." The translation appears to be well done. M. Chevrillon is evidently an open-minded, cultured Parisian, and his observations, though in general none too accurate and thorough, often show insight. Thus, this remark (p. 89) is full of suggestiveness:

"Every day, for more than twenty-five hundred years, since Buddhism was a protest against the tyranny and absurdity of rites, has this race mechanically passed through this machinery, resulting in what mental mal-

formations, what habitual attitudes of mind and will, the race is now too different from ourselves for us to be able to conceive. A negro, a Terra del Fuegan savage, resembles us more than do these people. The negro is more simple than we, nearer to the life of the animals; but if we divest ourselves of the unstable acquirements of our civilization, we discover, concealed, yet alive in the depths of our souls, nearly all of his instincts. On the contrary, the Hindu soul is as completely developed as our own; its vegetation is no less rich, but it is entirely different. It is stupefying to see the crowd of ideas, according to us incoherent and absurd, that form the substance of their minds."

Captain F. E. Younghusband's "The Heart of a Continent" is a very simple personal narrative of varied wanderings in Manchuria, China, Chinese Turkestan, and in the Himalayas, and these mostly in little known or unknown territory. However, he has not succeeded in presenting us with as valuable or interesting a book of travels as his achievements and experiences would lead us to expect. Much of the present book is a rather uninteresting, condensed, matter-of-fact itinerary; and even in describing his chief exploit, the crossing of the Old Mustagh Pass, he is much too modest and reserved a writer to make a very entertaining story. On the whole, the descriptive chapter on Chitral, the suggestive chapter on Christian missions in China, and the chapter of "Impressions," will be found of most interest to the general reader. The book has a considerable value to the geographer, and the political student will find some light thrown on the relations of China, Russia, and England in the Himalayan region. There are also some good descriptions of wild life, from which we will quote a short account of the manner in which eagles are captured among the Kirghiz—a nomadic tribe scattered through the open valleys of the Pamirs. These people use eagles for hawking purposes, even for securing small deer; and they capture the birds by the strange method of *riding them down*.

"When I first saw a man starting off to gallop down an eagle, I thought he must be mad. We had seen two eagles on the ground in the distance, and as soon as the Kirghiz caught sight of them he set off wildly after them. They, of course, rose on seeing him, but he went careering down the valley after one of them, till gradually the bird sank down to the ground. It was, in fact, gorged with the flesh of the carcass it had been feeding on, and could no longer fly. The Kirghiz dismounted, seized hold of the bird, bound his waistcloth round and round the body and wings till he had made it up into a neat parcel, and then tucked it under his arm, mounted, and rode back to me. He said that if it turned out to be a good one for hawking, he might get two hundred rupees for it."

In the handsome volume entitled "On Snow-

Shoes to the Barren Grounds," Mr. Caspar Whitney gives us an account which is in the main a reprint of his recent articles in "Harper's Magazine." Mr. Whitney's trip was an unusually arduous one, being made in the winter; and he writes of it in such a graphic and vigorous way that this volume is bound to appeal strongly to lovers of travel. For instance, his account of his killing of his first musk-ox (p. 221) is very vivid. The musk-oxen, having been sighted, all his party were off pell-mell; but Mr. Whitney became separated from his Indians in the chase over the unending ridges.

"As I reached the bottom of each ridge, it seemed to me I could not struggle to the top, even though a thousand musk-oxen awaited my coming. I was in a dripping perspiration, and had dropped my capote and cartridge-belt, after thrusting half-a-dozen cartridges into my pockets. Everything waltzed about me. I ran on and on in a sort of stupor, until, as I got to the top of a little ridge, I saw two musk-oxen a hundred yards ahead, and running easily though directly from me. I swung my rifle into position and dropped on my knee for surer aim. Heavens! my hand shook so that the front sight travelled all over the horizon, and my heart thumped against my side as though it would burst. For a moment I rested to get my breath—and then another attempt—the fore sight for an instant held true—a quick aim—and I pressed the trigger. With what a feeling of exultation as I saw my quarry stagger and then drop."

"Cuba and the Cubans" gives the Cuban version of the causes of the present revolt, inveighs with great fervor against Spanish abuses, and vindicates the Cubans against Spanish aspersions. While this book is of interest as an expression of Cuban patriotism, it is neither full nor trustworthy as a history and description. For instance we have the astonishing information in a bare statement only (p. 429), that in the Cuban insurrection of the seventies "200,000 Spanish privates" and "8000 Spanish officers" lost their lives! The book is rather poorly printed and illustrated.

Mr. W. E. Curtis, in his work on Venezuela, presents a general sketch based mostly on personal observation. It is written in a fluent and interesting though often careless style, and the tone is reportorial and superficial. The information afforded is sometimes patently inaccurate; thus, the torpedo is called a "curious snake" (p. 224), and the Trinidad Pitch Lake is said to furnish "the world's supply of asphaltum" (p. 228). We also have the amazing statement that the Orinoco "240 miles from the sea" "is four and a half miles wide and 360 feet deep" (p. 233). But in the absence of more thorough books on Venezuela, this volume

is of considerable value and interest. The appendix contains the recent diplomatic documents on the Venezuelan controversy, viz., President Cleveland's message, Secretary Olney's instructions to Mr. Bayard, and the reply of the Marquis of Salisbury.

HIRAM M. STANLEY.

STORIES AND STUDIES OF NATURE.*

Mr. Bradford Torrey has added to his group of books on birds, the last of which was "A Florida Sketch-Book," another, the fruits of a summer vacation spent in the South, with the title "Spring Notes from Tennessee." This time he has visited the battle-fields of Eastern Tennessee, the city of Chattanooga, and the neighboring woods and hills. The titles of some of the chapters—"An Idler on Missionary Ridge," "Lookout Mountain," "Chickamauga," "Orchard Knob and the National Cemetery," "A Week on Walden's Ridge"—will give an idea of the scope of the book. Like its predecessors, it consists of somewhat detailed accounts of days spent in the search for unfamiliar species of birds, or familiar ones in new haunts; and he who charmed us with the sights and sounds of "The Footpath Way" now charms us equally with what he saw and heard in spots remote from his New England home, but no less beautiful. To what pleasant paths he has lured us will be seen from his own words:

"The place, besides, was alive with singing birds. . . . It was an exciting moment. Luckily, a man can look and listen both at once. Here was a fringe-tree, a noble specimen, hung with creamy-white plumes; here was a magnolia, with big leaves and big flowers; and here was a flowering dogwood, not to be put out of countenance in any company; but especially, here were the rhododendrons! And all the while, deep in the thickest of the bushes, some unknown bird was singing a strange, breathless jumble of a song, note tripping over note."

To the student of nature, the book will recall pleasant reminiscences of his own bird-haunts, and afford him also new facts for comparison. The author has appended to the book a list of birds seen during this visit, both common and scientific names being given, with localities

*SPRING NOTES FROM TENNESSEE. By Bradford Torrey. Boston: Houghton, Mifflin & Co.

FOUR-HANDED FOLK. By Olive Thorne Miller. Boston: Houghton, Mifflin & Co.

EVOLUTION OF HORTICULTURE IN NEW ENGLAND. By Daniel Denison Slade. New York: G. P. Putnam's Sons.

NOTES OF THE NIGHT, AND OTHER OUTDOOR SKETCHES. By Charles Conrad Abbott, M.D. New York: The Century Co.

where they were seen. A few of the papers first appeared in the "Atlantic Monthly."

Mrs. Olive Thorne Miller departs somewhat from her usual path in "Four-Handed Folk." Here she tells us about various members of the monkey family, several of which have been pets of her own or of her friends. Among the varieties mentioned are the kinkajou, the lemur, the marmoset, the chimpanzee, and the spider monkey. The sketches are most amusing, and instructive as well, for familiarity and close observation have shown the author many new facts concerning these interesting animals. We are equally entertained, whether we read of pigmy marmosets, monkeys so tiny that two can carry on a battle royal in the palm of one's hand, or of "Mr. Crowley," the famous chimpanzee of Central Park in New York City, who sat at table and ate like a human being. Several of the pets of whom these stories are told were kept in a girls' school in South America—a country where such companions are far more common than here; and the adventures related are sometimes quite exciting. The pets all received the tenderest of care, and became, we are told, very friendly and affectionate,—in many cases, too much so for the owner's comfort. Many mischievous pranks these favored "beasties" played, as the following will show:

"A favorite plaything with the lemur was a window-shade. He began by jumping up to the fringe, seizing it, and swinging back and forth. One day he learned by accident that he could 'set it off,' and then his extreme pleasure was to snatch at it with so much force as to start the spring, when he instantly let go and made one bound to the other side of the room, or to the mantel, where he sat, looking the picture of innocence, while the released shade sprang to the top and went over and over the rod. We could never prevent his carrying out this little programme, and we drew down one shade only to have him slyly set off another the next instant."

We leave the book with the feeling that we too—for a little while—would like to have a tiny four-handed friend; but perhaps, after all, such companionship is more agreeable to read about than to experience.

Mr. Slade, in his "Evolution of Horticulture in New England," has entered upon a somewhat new field. His little book, which is most attractively gotten up, is evidently the result of much patient research among old archives, and traces the history of horticulture from the earliest attempts at planting in this country down to the present day, with its fine park systems, botanical gardens, and horticultural societies. There is a preliminary sketch of the art, showing how it had progressed in England

up to the time when our forefathers left the "old home," and describing the authors and writings whose influence was upon them when they first began to make gardens in the wilderness. The author quotes from many an old document; and most quaint and readable are the accounts drawn from these sources, with a bloom as of the old gardens of which they tell. Witness the following: "This place hath very good land, affording rich Corne-fields, and fruitfull Gardens: having likewise sweete and pleasant springs." Coming down to more recent times, Mr. Slade describes some of the chief show-places in and around Boston,—estates the beauty of whose grounds has kept their fame alive. He also devotes some space to the three forms of modern landscape gardening,—the Beautiful, or Gardenesque; the Picturesque; and the Formal, or Geometrical. "In the consideration of the gardening art," he tells us, "wherever it is to be employed, it must be determined how closely nature and art can be related to each other. . . . The individual who truly loves nature will be guided by following out her schemes, which vary indefinitely, and he will thus be led to the exercise of original thought." The book closes with a brief notice of the work and value of the various horticultural societies of to-day.

"Notes of the Night, and Other Outdoor Sketches," by Dr. Charles C. Abbott, is a group of delightful essays, three of which have appeared in "Lippincott's Magazine," from an author whose words and opinions are always welcome. Such a lover of out-of-doors life is he, such a keen observer, such a delver into out-of-the-way places, that we watch with much interest to see what he will find next to tell us. He never tires of giving us good advice, which far too few of us follow. For example: "Determine beforehand whither you will ramble, and make an early start."—"No walk is so successful as that in which we make a discovery."—"It is a sad mistake to become only a reader. . . . One excellent book is the blank one, to be filled by our own hands"; and other like words. But, since we cannot all leave our duties in the dusty city, Dr. Abbott brings for our delectation the fruits of his own rambles, and pleasant fruits they are. He tells us of moonlight strolls over fields and through woods, in summer and winter; of floating on the river under the starlit sky, with an old recluse for companion, identifying the notes of birds and insects and fish; of adventures in a boat on a flooded meadow "when grass is green"; of a

tramp "out of the beaten path," to a picturesque mill; of an old barn, and its inhabitants, plant and animal; and of many other pleasant saunterings, in the course of which sharp eyes discovered and a ready pen has described many beautiful and odd things which the ordinarily unobservant pedestrian might never see. The last essay in the book is on Thoreau, and in it Dr. Abbott defends from his friends the man who was in some ways our closest student of nature.

"The quickest way to send the world to perdition would be to make all men lead professional lives; and the positive curse under which we now rest is that the absurdity is taught by parents to infants, and by teachers to scholars, that the true or best life is that of the preëminently learned, and that no dignity or honor or worthy reward of any kind comes to him who lives closest to Nature, and so most remote from the centres of civilization."

EDITH GRANGER.

RECENT FICTION.*

"The whole of this chapter may be safely skipped," says the author of "Kriegspiel" in a footnote that occurs midway in the novel. We venture to say that no one who has reached the chapter in question will be likely to take the advice, or feel anything but regret at the prospect of ever finishing so fascinating a volume. Mr. Francis Hides Groome, the author, is not a novelist by profession, and is little known to the general reader. The reminiscences of Edward Fitzgerald, in "Two Suffolk Friends," published a year or so ago, will be remembered by those who were fortunate enough to come upon the book; while another work, "In Gypsy Tents," has found its way to the shelves of all who are curious concerning the Romany folk. As for

* KRIEGSPIEL. The War Game. By Francis Hides Groome. New York: Ward, Lock & Bowden.

WEIR OF HERMISTON. An Unfinished Romance by Robert Louis Stevenson. New York: Charles Scribner's Sons.

BRISERIS. A Novel. By William Black. New York: Harper & Brothers.

CLARA HOPGOOD. By Mark Rutherford. Edited by his friend Reuben Shapcott. New York: Dodd, Mead & Co.

THE PREMIER AND THE PAINTER. A Fantastic Romance. By I. Zangwill. Chicago: Rand, McNally & Co.

THE VANISHED EMPEROR. By Percy Andraee. Chicago: Rand, McNally & Co.

THE SEATS OF THE MIGHTY. By Gilbert Parker. New York: D. Appleton & Co.

BEYOND THE PALÆOCRYSTIC SEA; or, The Legend of Halfjord. By A. S. Morton. St. Paul: E. W. Porter Co.

SUMMER IN ARCADY. A Tale of Nature. By James Lane Allen. New York: Macmillan & Co.

THE QUICKHANDS OF PACTOLUS. A Novel. By Horace Annesley Vachell. New York: Henry Holt & Co.

A LADY OF QUALITY. By Frances Hodgson Burnett. New York: Charles Scribner's Sons.

DR. WARRICK'S DAUGHTERS. A Novel. By Rebecca Harding Davis. New York: Harper & Brothers.

"Kriegspiel," it is a Romany novel with an evident basis of fact and even of autobiography. We do not hesitate to say that it has but a single peer of its class, and that, it is hardly necessary to add, is Borrow's immortal "Lavengro." The title is a mere whim, and is taken from the chimerical design of one of the characters, who has great pretensions as a wire-puller, and who aims at nothing less than the restoration of a Stuart to the English throne — this, mind you, in the year of grace 1870, or thereabouts. But the plan thus suggested is not of the real texture of the narrative, which is for the most part concerned with happenings that do not transcend the limits of the possible, and with people who might seem commonplace were it not for the extraordinary power and subtlety of their characterization. Although there is a good deal of Gipsy life in the book, and although this is its most distinctive feature, the interest is nevertheless richly varied, for we have at once a tale of mystery, a study of manners, a philosophical romance, and a very charming example of prose style. There is about the whole affair an indescribable mixture of shrewdness, geniality, and penetrating observation, sufficient to furnish a dozen ordinary novelists with their stock-in-trade, yet here lavished upon the pages of a single volume. The book is one of the most remarkable that has come to our attention of recent years.

We cannot agree with Mr. Sidney Colvin in claiming for the "Weir of Hermiston" fragment the highest place among Stevenson's writings. Had the work been completed in accordance with the design sketched out by his friend and literary executor it might, indeed, have surpassed "Kidnapped" and "Catriona"; but the fragment which we possess offers nothing more than a promise or a possibility of such preëminence. In elaboration of style, we think it may safely be said that the fragment equals, if it does not surpass, the best of Stevenson's earlier work, but there the praise must end. As far as it goes, "Weir of Hermiston" is not strikingly interesting, and it is marred by digressions that one is strongly tempted to skip, or, at least, to hurry over. The element of dialect is more prominent in this tale than Mr. Stevenson was wont to make it, and a glossary is actually required to make the text intelligible. This stumbling-block, together with the others touched upon, makes it difficult to attribute to anything but personal friendship, deepened by the sense of recent loss, Mr. Colvin's hasty *dictum* concerning the rank of this book among its fellows.

Mr. Black's novels are always pleasant reading, and now and then surprise us by the revelation of an unexpected strength. "Briseis" is not one of these exceptional examples, but simply a pretty love story of the approved pattern, with plenty of Highland scenery, and enough perplexities to keep the plot going. The hero is a very familiar friend, but the heroine is given a slight dash of originality by her Greek name and parentage. The author works

in, or rather drags in, most of the puns and other witticisms that he has picked up at the clubs since his last preceding story was published, and makes of the whole an agreeable enough sort of *pastiche*.

There is a certain earnestness about the work of "Mark Rutherford" that commands respect and compels interest, despite the heavy solemnity of its manner, and the narrowness of the life with which it deals. "Clara Hopgood" is a story of the forties, and the scene is laid in a small English town. The people concerned barely escape being commonplace, and the motive that determines the course of the heroine at a critical juncture is almost unintelligible. Certainly, we can have slight sympathy with a girl who allows herself to be betrayed, and then refuses the reparation freely offered. The study of this situation has a considerable degree of psychological subtlety, and perhaps that was about all the author aimed to accomplish.

Some ten years ago, there was published in England, over the name of J. Freeman Bell, a novel entitled "The Premier and the Painter." It now appears that the name of the author was assumed, that the work was a joint production of two pens, and that the greater part of it was written by Mr. Israel Zangwill. An American edition of the novel has just been published, making it, for our public at least, to all intents and purposes a new work of fiction. The story is extremely difficult of characterization. In the first place, it is inordinately long, and probably no human being could read, without generous omissions, its five hundred closely-printed pages. It has, moreover, all the faults of prolixity, confusion, bad taste, and feebleness of wit that are found in Mr. Zangwill's later work, and that debar the writer from any very serious consideration at the hands of the critic. Yet it has, too, brilliant passages and episodes, a plot of extraordinary ingenuity, and bits of characterization that would not have been unworthy of Dickens. It is well described as "a fantastic romance," for nothing more fantastic was ever conceived than the "tangle of tragi-comic situations" resulting from the confused identity of two men — one the Prime Minister of England and the other a man of the people — whose striking personal resemblance makes it possible for each to play the other's part for a time, until the assassination of the pretended statesman forces the real statesman to forsake his disguise, and reappear in public life just after the consignment to the Abbey of what have been supposed to be his remains. The garrulity and riotous diction of the whole thing give constant offence to a reader of trained literary instinct, yet in spite of the offence, the interest grows, and his perseverance is rewarded by the tension of positive excitement as he approaches the close. It is a curious, and, whatever its faults, anything but a conventional book.

Mr. Percy Andraee's "The Vanished Emperor" has a plot that recalls, in a way, that of "The Double Emperor" of Mr. W. Laird Clowes. In both stories, the Emperor of Germany is the central figure, and

in both, also, his disappearance from his capital results in grave domestic and foreign complications. Mr. Andreae, however, does not kidnap his hero, but withdraws him from his court to marry, under an assumed name, the woman whom he loves, and who, as an ardent Hanoverian partisan, would have scorned a suit conducted in his own person. The mystery of the Emperor's disappearance is well sustained, but the network of intrigue is a little too complicated to be easily grasped even after the facts have been exposed. The story drags a good deal at times, and goes in for too much description and irrelevant detail. But it is a clever piece of work, written in plain straightforward style, and having much variety of interest. There is something fascinating about such studies in conjectural politics, even when they have only a moderate literary value.

Those who have wished that Mr. Gilbert Parker might find in some work *de longue haleine* an opportunity for full display of the remarkable talents evinced by his shorter stories and sketches of French Canada may now congratulate him upon the publication of a novel that amply justifies their expectations. "The Seats of the Mighty" is one of the most noteworthy examples of historical fiction that have come to us, even in these years that have been so prolific of good work in the field of romance based upon fact. It has for its subject the most striking of all episodes in Canadian history — Wolfe's capture of Quebec — and the treatment of this stirring theme is simply masterly. That no doubt may be left as to the serious historical purpose of the book, the illustrations are such things as portraits of Montcalm and Wolfe, reproductions of historically important buildings, and a map of Quebec and its surroundings. Yet there is nothing dull or pedantic in the treatment, although it is everywhere underlain by faithful research among old maps, prints, and manuscripts. "A piece of fiction which is not, I believe, out of harmony with fact" is what the author claims his book to be, and as fiction it must be accorded a high place. The adventures of the hero, an English hostage at Quebec during the years preceding the downfall of the French power, are as absorbing in their interest as any related in the novels of such men as Mr. Weyman and Dr. Doyle, while Mr. Parker knows how to give to his narrative a poetic touch that is quite beyond the power of these his fellow-workers in a common field. The characters of hero and heroine, of the fascinating villain Doltaire, whose intrigues cast so sinister a shadow upon their lives, even of such minor figures as Gabord the soldier and Voban the barber, are delineated with an art that rarely weakens; while the historical portraits of such men as Bigot, Vaudreuil, and Wolfe are made equally life-like. The story is perhaps a little too crowded with incident — especially near the close — and invention sometimes goes a trifle too far; but these are slight defects in what must, on the whole, be reckoned a masterpiece of its kind.

"Beyond the Palæocrystic Sea" is a taking title,

but examination of the book does not show Mr. A. S. Morton, its author, to be possessed of a very remarkable literary gift. The story is of a Norse chieftain, forced by the victorious progress of Harald Haarfager to seek a new home for himself and his followers, and finding for that purpose a land far to the North, within the sea that certain explorers have imagined to exist about the North Pole. The story is the ultra-romantic type dear to youth, and is told in the most amateurish way. Both sentiment and language are of the nineteenth century rather than of the ninth. The book is prettily printed and bound.

The unclean sort of fiction that has come to us in so great a volume of recent years, sheltering itself behind such convenient phrases as "realism," "the return to nature," and "art for art's sake," has evoked many a protest from the moralist; but protests against any marked tendency in public taste are apt to fall, for the time, upon unheeding ears. Such tendencies have to work themselves out, and there are happily in the present case indications of an approaching reaction. Better than any set protest is such a book as Mr. James Lane Allen's "Summer in Arcady," which vindicates for art the right to deal with the most delicate themes, and at the same time shows that the power of suggestiveness may be used for good no less than for evil. Mr. Allen frankly states that the purpose of his book is to aid in bringing back to literature more wholesome ideals than have seemed of late to dominate the art of fiction-writing, and we should not know where to look for a finer statement of the question at issue than he has put into his brief but weighty preface. The words are well worth quoting. "We know them too well — these black, chaotic books of the new fiction — know what unhealthy suggestions they have courted, what exposures of the eternally hidden they have coarsely made, what ideals of personal depravity they have scattered broadcast, what principles of social order they have attacked, what bases of universal decency they have been resolute to undermine. There is hardly a thing of value to the normal portion of the race, in its clean advance toward higher living, that they have not in effect belittled or insulted; there is scarce a thing that the long experience of the race has condemned and tried to cast off from itself as an element of decay, that they have not set upon with approval and recalled to favour." Thus runs the indictment, and who shall say that it is over-severe? As for the author's creative programme, the essential part of it will serve, better than any words of our own, to explain the book under consideration. "It is against this downward-moving fiction of manifold disorder that the writer has ventured to advance a protest under cover of a story — a story, he is too well aware, that could not possibly carry with it the weight and measure of an opposing argument, but that should at least contain the taste and quality of healthful repudiation. To this end, and with the use of the weapons put into his hands, he has taken two robust

young people in the crimson flush of the earliest summer of life; they are dangerously forefathered; they are carelessly reared; they are temptingly environed; they are alone with one another and with Nature; and Nature, intent on a single aim, directs all her power against their weakness. The writer has thus endeavored to charge this story with as much peril as may be found in any of the others — even more; he has ventured to lay bare some of the veiled and sacred mysteries of life with no less frankness than they have used, but using, as he hopes, full and far greater reverence; and, nevertheless, from such a situation he has tried to wrest a moral victory for each of the characters, a victory for the old established order of civilized societies, and a victory for those forces of life that hold within themselves the only hope of the perpetuity of the race and the beauty of the world." These noble words have the ring of absolute truth and sincerity; there is nothing worth saying of the book that they do not convey — except a few words of tribute to the beauty of its style, and to the warmth and vividness with which it depicts the passion of the Southern summer landscape. For the material element of the tale is not neglected on behalf of the spiritual, and the glow of the one enhances the radiance of the other.

"The Quicksands of Pactolus" is a capital story, and it comes from a region that has not furnished good fiction in proportion to its possibilities. California is known to the novel-reader through the work of Mr. Harte, but that is about all. Mr. Vachell, who now enters the field, has given us a picture of the intense commercial life of the Pacific Slope, of its unscrupulously acquired fortunes, its crudities, its excesses, and the promise of its new generation. The book is well put together, crammed with incident, and animated from first to last. The treatment borders at times, perhaps, rather too closely on the melodramatic to be wholly commendable, and the coloring is often harsh; but a fine ideal of conduct informs the work, imparting to it a strength that is not unmingled with sweetness.

Readers of Mrs. Burnett's earlier novels, and particularly of "Little Lord Fauntleroy," will rub their eyes before going very far in the story of "A Lady of Quality." A stronger contrast could not well be imagined than that which exists between the exasperating little prig who figures in the one book, and the superb creature of violent passions who is the heroine of the other. The new story is a romance of the time of Queen Anne, and attempts, not very successfully, to depict the manners of that period. The stilted phraseology of the narrative will probably delude careless readers into thinking that Mrs. Burnett has succeeded in reproducing the form and pressure of a bygone age, but a more discriminating judgment will find an almost complete lack of the finer touches so necessary to the successful execution of such a task, and will be forced to pronounce the performance crude and the method coarse. The author's conception of her heroine is

certainly bold, and the work has a vitality so abounding as to atone in part for its lack of subtlety. But the interest never grows deep, and the passion never seems wholly genuine. The manner of the work is theatrical rather than dramatic in the finer sense, and the stage mechanism is not skillfully concealed.

A little old-fashioned in style and treatment, and all the better for being so, the new novel with which Mrs. Rebecca Harding Davis has broken her long silence brings a sense of refreshment to readers steeped in the feverish literary fashion of the time. The story of "Doctor Warwick's Daughters" is one of strictly domestic interest, and its charm is un-failing, although the grasp of character seems uncertain, and the leading conclusions are not as distinctly foregone as they should be in the most artistic fiction. The fine things about the book are its elevated and wholesome moral sentiment, its study of society in a provincial town, and its remarkable success in adopting the Southern point of view when the scene is for a time transferred to a Louisiana plantation. These things are quite enough to make the book one of the best of the season, and no one will be likely to suffer disappointment who includes it in the course of fiction laid out for the summer.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Origin and development of bird-songs.

An interesting subject has been touched by Mr. Charles A. Witchell in "The Evolution of Bird-Song" (Macmillan), and one not hitherto treated in a systematic manner by any ornithologist. The author, one of the faithful and indefatigable corps of English men of science, has pursued his special line of investigations for nearly fifteen years, chiefly among British birds; but birds are birds the wide world over, and serve as favorably for the illustration of a theory in one quarter of the globe as in another. Mr. Witchell attacks his subject at the very foundation, beginning with the origin of the voice, which he believes to have been slowly developed from a toneless puffing expressive of anger and induced by the passion and struggle of combat. All life was mute during the long ages preceding the evolution of the higher vertebrates, the birds and mammals. Then out of a puff or a hiss arose a vocal sound, a battle-cry, which, valuable as a danger-signal, was adopted with varied intonations by the different species. Out of the alarm-cry grew the call-note, the salutation between individuals, the recognition of kinship, the appeal of the social instinct. Gradually the call-notes of birds were linked together in simple songs beyond which many of the species have not yet passed in their tuneful utterances. The cries of alarm and defiance, characteristic of a race or a species, are, according to Mr. Witchell, inherited. Even the chick in the egg, pecking at the shell for

release from its prison and peeping audibly meanwhile, will cease movement and sound at the alarm-cry of its parent, and wait for a note of assurance before resuming its efforts. The perfected song of the bird is, on the other hand, the result of imitation. It is learned in the nest. While the helpless youngling is still naked and blind, it hears and remembers for repetition the language of love poured forth near and continuously by the being which cherishes and sustains it. Only the small birds sing, those that are arboreal in habit; for, protected by their diminutive size and the leafy coverts in which they hide, they may dare speak their happiness in strains loud and prolonged. The larger birds are silent from fear of attracting fatal attention, from the necessity of stealth in seeking their prey, from the lethargy which follows the strain of conquest, and from the habit of feeding to repletion. Birds must have leisure to sing, as well as vivacity of disposition. Captives in cages sing not only in the hope of calling a mate to relieve their loneliness, but because they have nothing else to do. These few points from Mr. Witchell's argument give but a hint of the suggestiveness of a book which in detail and construction is a genuine contribution to the science of ornithology.

*The standard
Life of Sterne.*

Mr. Percy Fitzgerald has re-written his "Life of Laurence Sterne," which has continued to be the standard life of Sterne since its first appearance, in spite of a later attempt by Mr. H. D. Traill. In its new form (imported by Scribners), it is even more likely to retain its supremacy, since Mr. Fitzgerald has added a considerable amount of new material, some of which is very important to a true estimate of Sterne's character. The author prints for the first time some curious notes taken from one of the school-books used by Sterne at Halifax; a lengthy letter written by Sterne to his unfriendly uncle, which seems to entirely exonerate Sterne from the charge of neglecting his needy mother; some extracts from a journal written for the famous "Eliza," together with other letters of varying values. Furthermore, Mr. Fitzgerald has found it necessary to change his entire attitude toward Sterne. "I have been obliged," he says, "to modify the too favorable opinion I entertained of Sterne's life and character, and am constrained to admit that Mr. Thackeray's view—harsh as it may seem—had much to support it. *Yorick's Journal*, which I have read through carefully, is fatally damaging; exhibiting a repulsive combination of Pharisaical utterances and lax principle. This would seem to show that Mr. Sterne was something more than the mere 'philanderer' he described himself to be. Mr. Elwin was long ago constrained to adopt the same view. Indeed, it may be always fairly presumed that licentious writing is almost certain to be followed by life and practice as licentious." The author thinks that all attempts at comparing and contrasting Sterne's methods of writing with those of men like Rabelais,

Swift, and Fielding, is futile, because he "was so capricious and even fragmentary and disorderly in his system that comparison is impossible." He frankly admits that Sterne "often wrote what was sheer nonsense to fill his volumes," but contends that Sterne's fame rests upon his character creations, the best of which are "My Uncle Toby" and "Mr. Shandy"; indeed, he even prefers the latter to the former, as being "more piquant and attractive . . . because more original and more difficult to touch." Although Mr. Fitzgerald does not pretend to give a critical study of Sterne's works, many illustrative comments on passages in "Tristram Shandy" and "The Sentimental Journal" are to be found in his volumes. He has succeeded admirably in his attempt to rehabilitate Sterne. Sterne's social successes in London and Paris, the most characteristic features of his life, form the subjects of the most interesting chapters; the last of these contains an account of Sterne's pathetic death. Mr. Fitzgerald is always impartial; he shows sympathy to his hero where sympathy is possible, and severity where severity is necessary. There is a portrait of Sterne in the first volume; the "Abstract of Contents" in the second volume, however, is not as serviceable as a good index.

*The Courtships of
Queen Elizabeth.*

The longest and most eventful comedy in the history of England is the one played in the sixteenth century with Queen Elizabeth as the leading lady. The various attempts to persuade the "Virgin Queen" to abandon her much-boasted celibacy furnish the motive of the plot, and her dextrous juggling through a long course of twenty-four years is unexampled in the history of government. The elaborate pretence of marriage negotiations was, throughout Elizabeth's life, her great card, and always ready to be played in the interests of England. Therefore, the volume by Mr. Martin A. S. Hume, called "The Courtships of Queen Elizabeth" (Macmillan), though less a book of sentiment than of statecraft, is nevertheless both as interesting as a novel and as instructive as new facts and trained powers in collecting and presenting them can make it. That the making of England, and the establishment of Protestantism as a permanent power in Europe, were due mainly to the coldness, astuteness, and activity of Elizabeth, at the critical turning-point of European history, has long been generally admitted; but how masterly her policy was, and how entirely personal to herself, has perhaps never been so plainly exhibited as in this book. Indeed, it is more than probable that she deceived Cecil and the rest of her advisers as to her matrimonial intentions as completely as she did the suitors themselves, and that—except perhaps on two occasions—she never really meant to marry. In very many cases, neither the wooer nor the wooed was in earnest, and the courtship was merely a polite fiction to cover other objects; yet to the end of her days she was able—painted old Jezebel though she was—to act coquettishly the part

of the peerless beauty whose fair hand might possibly reward the devoted admiration paid to her by the bright young gallants who (with tongues in their cheeks) sought her smiles. Capricious, even frivolous, as the Queen's methods were, her main object—to play off France against Spain, and to hold the balance of peace and war in Europe in her own hands—was rarely neglected or lost sight of. To this end, her matrimonial negotiations were only a means; and the 340 pages of Mr. Hume's handsome octavo are none too many to tell the story of the colossal vanity which set up a tradition of perennial beauty and decreed that most of the great men of England's richest period of greatness should bow their august heads before it and accept it as a part of the national faith. Five portraits of the leading characters are presented—Queen Elizabeth, Lord Seymour, Earl of Leicester, Duke of Anjou (Henry III.), and Duke of Alençon; and the index and footnotes show the author's extensive and scholarly research.

*Famous law cases
of New York.*

Mr. Henry Lauren Clinton's book of "Extraordinary Cases" (Harper) comprises sketches of certain historic *causes célèbres*, in many of which the author, a distinguished member of the New York bar, was engaged as counsel. The cases of Polly Bodine, Henri Carnal, Otto Grunzig, Mortimer Shay, Moses Lowenberg, the Forrest divorce case, the Lemmon slave case, the Jumel case, and the case of Millsbaugh *vs.* Adams, are among the noted ones cited. The author's treatment is naturally and properly professional and technical rather than literary; legal details and the subtle and ingenious (if sometimes sufficiently puerile and pettifogging) shifts and dodges of warring counsel forming the substance of the narrative. The book is intelligibly written, however, and there is a leaven of anecdotes of judges, lawyers, journalists, and men noted or notorious—such as that peculiarly pestiferous blackguard, "Mike" Walsh, for whom the author cherishes rather more than a sneaking regard. "Mike" Walsh, political trickster, libeller, mob-orator, leader of one of the worst gangs of political "thugs" that ever cursed New York, after a long career of picturesque and successful rascality ended a "spree" by falling down an area and fracturing his skull—greatly to the relief of most decent people. The public, thinks Mr. Clinton, somewhat unaccountably, "could have better spared a better man." To our notion, the cynical complacency with which the American public too often regard the prosperous knavery of such characters as "Mike" Walsh is one of the most disquieting and ominous signs of the times that political prophets have to reckon with. The extraordinary spectacle of bodies of taxpayers year after year regarding with amused admiration the forays on the public purse of this or that political cateran, is one, we believe, offered in no country but our own. The "smart" man is the object of the great national cult; and it really seems to make

very little difference when the "smartness" consists merely in so stealing as to avoid the legal penalty for the act. Mr. Clinton's book presents many interesting points of practice and examples of skill in legal fence, and should be greatly relished by members of the profession.

*A popular life
of Charles XII.
of Sweden.*

It is a very interesting and valuable addition that Mr. R. Nisbet Bain has made to the "Heroes of the Nations" series (Putnams) in his life of Charles XII. Mr. Bain is evidently master of his subject, and of the historical period in which Charles played his strange part; and in his volume, though it is unpretending and free from the *impedimenta* of scholarship, he carries along with him the judgment of the reader by his fairness and critical ability. This volume supplies all that the general reader will care to know of this meteoric genius, and traces clearly his influence upon his unhappy country and her neighbors. The character of Charles XII. is one of the strangest that all history discloses to us, and it does not need the dramatic fictions of Voltaire to make the "Lion of the North" an attractive object for speculation and study. These fictions Mr. Bain clears away. Charles is shown to have possessed astonishing military genius, keen insight into political conditions, and many of the personal virtues that become a king. Nor was he the mad fool that he has been called, for his most foolish course of action had reason in it. The chief defects in his character—defects that made his early successes end in dismal failure, and inflicted upon Sweden disaster and disgrace—seem to have been an invincible obstinacy, that persisted in its course when all circumstances had changed, and would not swerve to avoid evident disaster; and a passionate desire for vengeance upon all who had stood in his way. With his obstinacy, there was a proud self-sufficiency that led him to refuse the most advantageous offers and rush on in his blind race to deserved failure. Yet he was able to keep Sweden, poor and sparsely populated, in the rank of great powers, and to make the greatest of these powers suitors for his favor.

*The close of
Prof. Tuttle's
History of Prussia.*

A melancholy interest attaches to the fragment that has been published as the fourth volume of the late Herbert Tuttle's "History of Prussia" (Houghton). It marks and emphasizes the loss to American scholarship and scholarly achievement caused by his lamented death in the early prime of his powers. Professor Tuttle's grasp of multitudinous detail, and his power to subordinate it to the general sweep of his narrative, were never better shown than in this volume. It describes the outbreak of the Seven Years' War, and the events of the years 1756 and 1757, giving spirited accounts of the great battles of Kollin, Rossbach, and Leuthen—that masterpiece of Frederick's genius. The brilliancy and solid excellence of this fragment, as well as of the volumes that preceded it, give Mr. Tuttle an honor-

able place among the best American historians who have written upon European subjects. A complete history of that great war from his pen would have been a valuable possession to the English-speaking world. The volume contains an appreciative memoir of Professor Tuttle, by Professor Herbert B. Adams, and an excellent portrait.

*Some famous
English prisons.*

"In Jail with Charles Dickens" is the rather startling title of a little book by Mr. Alfred Trumble, descriptive of famous prisons—Newgate, the Fleet Prison, the Marshalsea, King's Bench, the Tombs, etc. It is based on the writer's personal knowledge as a visitor (a "voluntary" one, he takes care to say) to these houses of detention, supplemented by references to the records. The author seems to have acquired his taste for jail-hunting from Dickens, of whose novels he was an earnest student while they were appearing in serial form. Penology was a hobby with Dickens. Some of his most powerful and dramatic work deals with prison life and character, and Mr. Trumble quotes him freely. Mr. Trumble does not go into the theory of his subject, save incidentally; but his book contains some instructive facts and is rather readable. The publisher, Mr. F. P. Harper, has provided it with several cuts, including a reproduction of a curious old print representing the burning of the King's Bench prison during the Gordon Riots.

*"Sabine" edition
of Eugene Field.*

The "Sabine" edition of the works of Eugene Field, reviewed in THE DIAL of June 1, is now complete. The most ardent admirers of the poet ought to feel satisfied with these volumes. Messrs. Scribner's Sons have done their part admirably; paper, binding, print, illustrations, are all such as would have given pleasure to the author. The later issues contain the well-told and humorous story of "The House," which has already been noticed in these columns. Additional tales and poems, many of which are now first presented in permanent form, and extracts from the earlier "Culture's Garland," close the series. The frontispieces, many of them portraits, add value to these books; and the memorial by Mr. Roswell M. Field, with the several introductions by Messrs. Stedman, Hawthorne, Harris, Riley, Gunsaulus, Hopkinson Smith, Wilson, and Hale, show us the man from diverse and generous points of view. It is not often that an author appears in so fair a guise to a more appreciative public.

*Sir Edwin Arnold's
"East and West"
papers.*

"East and West" is the title of a rather handsome volume, containing twenty-two papers reprinted from various sources by Sir Edwin Arnold, profusely illustrated by Mr. R. T. Pritchett, and published by Messrs. Longmans, Green, & Co. The contents of the volume are widely diversified in theme and treatment, as may be inferred from their titles: "The Egyptian Thief," "Astronomy and Religion," "The Indian Upanishads," "Indian Viceroy,"

"The Triumph of Japan," "Buddha-Gya," "The Sword of Japan," etc. In "Aspects of Life," an address delivered by the author at Birmingham as President of the Midland Institute, the inquisitive reader may find set forth, with abundant and characteristic imagery and allusion, Sir Edwin's comfortable, if not specially definite or definable, views on "man, on nature, and on human life." The volume abounds in picturesque, if rather florid, descriptive passages, and forms an acceptable addition to the list of its author's published works.

BRIEFER MENTION.

"Every Bird" (Bradlee Whidden, Boston) is a little volume prepared by Mr. Reginald Heber Howe, Jr., for the use of beginners in the study of ornithology. It relies largely for its service upon an outline drawing of the head and foot of the bird under notice; this is followed by an account of the bird's haunts, notes, plumage, and distribution, compressed into a half-dozen short sentences. The title is a little misleading, since the book speaks of only a hundred and seventy-three birds, inhabiting the limited area of New England; but these include, of course, all the more familiar forms of bird-life of woodland, beach, and ocean.

With the republication of the "Christmas Stories," the Macmillan Co. complete their popular edition of the novels of Charles Dickens. There are an even score of volumes altogether, accurate reprints of the first editions with all the original illustrations. The valuable introductions written for each volume by Mr. Charles Dickens the younger are perhaps the most distinctive feature of this edition, which may be commended to judicious purchasers for many reasons.

Two fresh volumes in Messrs. Scribner's attractive series of books on "Women of Colonial and Revolutionary Times" are "Dolly Madison," by Maud Wilder Goodwin, and "Eliza Pinckney," by Harriott Horry Ravenel. The authors have acquitted themselves creditably, the former one giving a readable biographical sketch of her heroine, as well as an instructive study of the social and home life of the period in the Old Dominion; while as much may be said, *mutatis mutandis*, of Mrs. Ravenel. The volumes are exceedingly tasteful in make-up, and fulfil in every way the fair promise of the initial one by Mrs. Earle.

Mr. Thomas Sedgwick Steele is one of the innumerable host of people who take summer trips, and then feel constrained to write books about them. Mr. Steele's trip was the regulation excursion along the coast of Norway, and his book is called "A Voyage to Viking-Land" (Estes). We must commend the exceptionally interesting and beautiful illustrations, which are made from photographs taken by the author, and are a real delight.

Mr. W. H. Rideing's little book, "At Hawarden with Mr. Gladstone, and Other Transatlantic Experiences" (Crowell), which takes its title from the initial chapter giving an account of a visit to Mr. Gladstone at Hawarden, is a collection of slight but pleasant sketches of men and things in the British Isles, concluding with an essay on "Old and New on the Atlantic." It touches lightly on many minor and little described aspects of life, in an entertaining, anecdotal way, and may serve as a very good book for odd half hours.

LITERARY NOTES.

"Artists' Wives" is the latest volume in the Dent-Macmillan edition of M. Daudet's writings.

Mr. Wheatley's edition of Pepys has reached its eighth volume, which we have just received from the Macmillan Co.

From Diffident to Disburden the "New English Dictionary" takes its way in the quarterly part just published by the Macmillan Co.

Mr. Hardy's "Wessex Tales" has been added to the library edition of that novelist in course of publication by Messrs. Harper & Brothers.

"Newton Forster" and "Jacob Faithful" form the third and fourth volumes in the new edition of Marryatt now issuing from the press of Messrs. Little, Brown, & Co.

Three papers on "The Adjustment of Wages to Efficiency" form the second number of the "Economic Studies" published by the Macmillan Co. for the American Economic Association.

The Macmillan Co. announce a translation of Mr. A. P. Tverskoy's "Sketches from the United States of North America," a work that has been compared with Bryce's "American Commonwealth."

Messrs. Houghton, Mifflin & Co. have added "The Autocrat of the Breakfast Table" to their "Riverside School Library." The volume is tastefully bound in half leather, and the price is only sixty cents.

Sir Joseph Prestwich, the great geologist, died on the twenty-third of June, at the age of eighty-four. He had been President of the Geological Society, and Professor of Geology at Oxford, and was the author of many works in his chosen department of scientific investigation.

The Rev. William Elliot Griffis is at work upon a biography of the late Charles Carleton Coffin, and solicits help in the shape of letters and personal reminiscences from any of Mr. Coffin's friends whom the appeal may reach. Dr. Griffis may be addressed at Ithaca, N. Y.

The Robert Clarke Co. will publish, early in July, a life of Nathaniel Massie, by Mr. D. M. Massie. The work will be, in a sense, a companion to the St. Clair Papers, and the two works together will give a fairly complete account of the beginnings of politics in Ohio.

Mr. Francis P. Harper publishes a collection of "Poker Stories" made by Mr. John F. B. Lillard. The stories are of all sorts, and most of them will be recognized as "chestnuts." Devotees of the Great American Game will welcome the book, while others may read it with some degree of interest, if not of profit.

Messrs. Harper & Brothers have published a handsome library edition of "The Adventures of Huckleberry Finn," which is nearly, if not quite, the best of the books that we owe to Mr. Clemens; and have followed it with "A Connecticut Yankee in King Arthur's Court." Such an edition has long been wanted.

An important book sale, announced to take place in November, will be that of the library of the late Henry F. Sewall of New York. The collection is very full in old English literature (including the first folios of Shakespeare), in Biblical and art works, and in books relating to printing. Messrs. Bangs & Co. will conduct the sale.

Two more volumes of the "Idyls of the King," in the "People's" edition of Tennyson, and the Book of Deuteronomy, in "The Modern Reader's Bible," are

published by the Macmillan Co., who also send us a pretty booklet containing Arnold's essays on "A Guide to English Literature" and Gray, together with Mr. John Morley's essay "On the Study of Literature."

A pleasant sketch of the "North Shore of Massachusetts," written in approved magazine style by Mr. Robert Grant, and illustrated by Mr. W. T. Smedley, is published by the Messrs. Scribners as the first volume of their new "American Summer Resorts" series. "Newport," by Mr. W. C. Brownell, "Bar Harbor," by Mr. Marion Crawford, and "Lenox," by Mr. George A. Hibbard, are soon to follow.

Mr. W. M. Baskerville is at work upon a "Southern Writers" series in twelve pamphlet numbers. The first, devoted to Mr. Joel Chandler Harris, has been published, and is both biographical and critical in character. The subjects of the remaining numbers are to be Lanier, Irwin Russell, Messrs. Maurice Thompson, Cable, Page, Allen, and Peck, Colonel Johnston, Mrs. Preston, Miss Murfree, and Miss Grace King.

Four volumes have been recently added to the "Students' Series of English Classics" published by Messrs. Leach, Shewell, & Sanborn. They are: Books I. and II. of "Paradise Lost," edited by Professor A. S. Cook; Books I., VI., XXII., and XXIV. of Pope's Homer's "Iliad," edited by Mr. Warwick James Price; Tennyson's "The Princess," edited by Mr. Henry W. Boynton; and Longfellow's "Evangeline," edited by Miss Mary Harriott Norris. All are abundantly annotated.

Nearly all of the leading publishers have adopted the pictorial poster as a means of book and magazine advertising, and large sums of money are expended yearly in designing and printing these gay bits of paper. Messrs. Lamson, Wolfe, & Co., of Boston, have produced some of the most artistic and expensive examples of poster-art that have yet appeared in this country, and their designs are among those most eagerly sought after by collectors. They are nearly all the work of Miss Ethel Reed of Boston.

The "Poems of Uhland," selected and carefully annotated by Dr. Waterman T. Hewett, are published in a neat volume by the Macmillan Co. Other German texts are Kotzebue's "Die Deutschen Kleinstädter" (Maynard), edited by the Rev. J. H. O. Matthews and Mr. W. H. Witherby; "Aus Herz und Welt" (Heath), two stories by Frau von Eschtrath and Frau Helene Stökl, respectively, edited by Dr. W. Bernhardt, and an "Elementary German Reader" (Ginn), by Dr. O. B. Super.

Mr. A. C. Swinburne contributes to the London "Athenæum" the following beautiful sonnet "In Memory of Aurelio Saffi":

"Beloved above all nations, land adored,
Sovereign in spirit and charm, by song and sword
Sovereign, whose life is love, whose name is light,
Italia, queen that hast the sun for lord.

"Bride that hast heaven for bridegroom, how should night
Veil or withhold from faith's and memory's sight
A man beloved and crowned of thee and fame—
Hide for an hour his name's memorial might?"

"Thy sons may never speak or hear the name,
Saffi, and feel not love's regenerate flame
Thrill all the quickening heart with faith and pride
In one whose life makes death and life the same.

"They die indeed whose souls before them died:
Not he, for whom death flung life's portal wide,
Who stands where Dante's soul in vision came,
In Dante's presence, by Mazzini's side."

BOOKS FOR SUMMER READING.

A CLASSIFIED LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of these books may be found in the advertising columns of this number or of recent numbers of *The Dial*.]

FICTION.

- Rome. By Emile Zola. Macmillan Co. \$2.
 Weir of Hermiston. By Robert Louis Stevenson. Chas. Scribner's Sons. \$1.50.
 Briseis. By William Black. Harper & Bros. \$1.75.
 Personal Recollections of Joan of Arc. By Mark Twain. Harper & Bros. \$2.50.
 Tom Grogan. By F. Hopkinson Smith. Houghton, Mifflin & Co. \$1.50.
 Embarrassments. By Henry James. Macmillan Co. \$1.50.
 A Lady of Quality. By Frances Hodgson Burnett. Chas. Scribner's Sons. \$1.50.
 Battlement and Tower. By Owen Rhoscomyl. Longmans, Green, & Co. \$1.25.
 The Reds of the Midi. From the French of Félix Gras. D. Appleton & Co. \$1.50.
 Cleg Kelly. By S. R. Crockett. D. Appleton & Co. \$1.50.
 Tales of Fantasy and Fact. By Brander Matthews. Harper & Bros. \$1.25.
 Pirate Gold. By F. J. Stimson. Houghton, Mifflin & Co. \$1.25.
 Madelon. By Mary E. Wilkins. Harper & Bros. \$1.25.
 Summer in Arcady. By James Lane Allen. Macmillan Co. \$1.25.
 The Puppet-Booth. By Henry B. Fuller. Century Co. \$1.25.
 The Mighty Atom. By Marie Corelli. J. B. Lippincott Co. \$1.25.
 Flotsam. By Henry Seton Merriman. Longmans, Green, & Co. \$1.25.
 Comedies of Courtship. By Anthony Hope. Chas. Scribner's Sons. \$1.50.
 Adam Johnstone's Son. By F. Marion Crawford. Macmillan Co. \$1.50.
 The Exploits of Brigadier Gerard. By A. Conan Doyle. D. Appleton & Co. \$1.50.
 Cinderella, and Other Stories. By Richard Harding Davis. Chas. Scribner's Sons. \$1.
 The Seats of the Mighty. By Gilbert Parker. D. Appleton & Co. \$1.50.
 A Singular Life. By Elizabeth Stuart Phelps. Houghton, Mifflin & Co. \$1.25.
 A King and a Few Dukes. By Robert W. Chambers. G. P. Putnam's Sons. \$1.25.
 White Aprons. By Maud Wilder Goodwin. Little, Brown, & Co. \$1.25.
 A Gentleman Vagabond and Some Others. By F. Hopkinson Smith. Houghton, Mifflin & Co. \$1.25.
 A Strange, Sad Comedy. By Molly Elliot Seawell. Century Co. \$1.25.
 The Cid Campeador. From the Spanish of D. Antonio Y La Quintana. Longmans, Green, & Co. \$2.
 The Life of Nancy. By Sarah Orne Jewett. Houghton, Mifflin & Co. \$1.25.
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 Will o' the Wasp. By Robert Cameron Rogers. G. P. Putnam's Sons. \$1.25.
 The Folly of Eustace. By R. S. Hichens. D. Appleton & Co. 75 cts.
 The Crimson Sign. By S. R. Keightley. Harper & Bros. \$1.50.
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TOPICS IN LEADING PERIODICALS.

July, 1896 (First List).

Africa, English Power in. G. G. Hubbard. *McClure*.
 Alps, Climbing in the. William Martin Conway. *Scribner*.
 Cleveland's Second Administration. G. W. Green. *Forum*.
 Coney Island. Julian Ralph. *Scribner*.
 Democracy, Real Problems of. E. L. Godkin. *Atlantic*.
 English Elections. Henry Cabot Lodge. *Harper*.
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 Moltke, J. von Verdy du Vernois. *Forum*.
 Nature, Stories and Studies of. Edith Granger. *Dial*.
 Ohio. Charles F. Thwing. *Harper*.
 Pennsylvania and her Public Men. S. G. Fisher. *Lippincott*.
 Presidential Outlook, The. Paul Leroy-Beaulieu. *Forum*.
 Roosevelt, Theodore, as Historian. W. P. Trent. *Forum*.
 Russian Literature, Modern, Decadence of. *Lippincott*.
 Science, Century's Progress in. John Fiske. *Atlantic*.
 Science in Secondary Schools. *Dial*.
 Sheridan, Richard Brinsley. *Dial*.
 Southern Ideal, The. Annie S. Winston. *Lippincott*.
 Story-Teller, Speculations of a. G. W. Cable. *Atlantic*.
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 United States and Anglo-Saxon Future. G. B. Adams. *Atlantic*.
 Venice, Literary Landmarks of. Laurence Hutton. *Harper*.

LIST OF NEW BOOKS.

[The following list, containing 63 titles, includes books received by THE DIAL since its last issue.]

HISTORY.

The Paget Papers: Diplomatic and Other Correspondence of the Right Hon. Sir Arthur Paget, G.C.B., 1794-1807. Arranged and edited by his son, the Right Hon. Sir Augustus B. Paget, G.C.B.; with notes by Mrs. J. R. Green. In 2 vols., with portraits, large 8vo, gilt tops, uncut. Longmans, Green, & Co. \$10 net.

The Winning of the West. By Theodore Roosevelt. Vol. IV., Louisiana and the Northwest, 1791-1807; with maps, 8vo, gilt top, uncut, pp. 363. G. P. Putnam's Sons. \$2.50.

Ireland, 1494-1868; with Two Introductory Chapters. By William O'Connor Morris. 12mo, uncut, pp. 372. "Cambridge Historical Series." Macmillan Co. \$1.60.

With the Fathers: Studies in the History of the United States. By John Bach McMaster. 12mo, pp. 334. D. Appleton & Co. \$1.50.

Guns and Cavalry: Their Past Performances and their Future Prospects. By Major E. S. May, R.A. Illus., 12mo, gilt top, pp. 220. Roberts Bros. \$1.25.

BIOGRAPHY AND MEMOIRS.

The Life and Letters of Charles Bulfinch, Architect; with Other Family Papers. Edited by his granddaughter, Ellen Susan Bulfinch; with Introduction by Charles A. Cummings. Illus., large 8vo, gilt top, pp. 323. Houghton, Mifflin & Co. \$5 net.

Cyrus W. Field: His Life and Work [1819-1892]. Edited by Isabella Field Judson. Illus., 12mo, gilt top, uncut, pp. 332. Harper & Bros. \$2.

GENERAL LITERATURE.

Shakespeare and Music. With Illustrations from the Music of the 16th and 17th Centuries. By Edward W. Naylor, M.A. With frontispiece, 12mo, gilt top, uncut, pp. 225. Macmillan Co. \$1.25.

The Century Illustrated Monthly Magazine. Vol. LI., November, 1895, to April, 1896. Illus., 8vo, gilt top, pp. 960. Century Co. \$3.

A Guide to English Literature and Essay on Gray, by Matthew Arnold, and On the Study of Literature, by John Morley. 24mo, gilt top, pp. 152. Macmillan Co. 75 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Novels of Captain Marryatt. Edited by R. Brimley Johnson. New vols.: Newton Forster, and Jacob Faithful. Each, illus., gilt top, uncut. Little, Brown, & Co. Per vol., \$1.50.

The Adventures of Huckleberry Finn. By Mark Twain. New edition from new plates; illus., 12mo, pp. 388. Harper & Bros. \$1.75.

Poetical Works of William Wordsworth. Edited by William Knight. Vol. IV., with portrait, 12mo, uncut, pp. 283. Macmillan Co. \$1.50.

"Sabine" Edition of Eugene Field's Works. Concluding vols.: Songs and Other Verse, and Second Book of Tales. Each, with frontispiece, 12mo, gilt top, uncut. Chas. Scribner's Sons. (Sold only by subscription.)

A Bachelor's Establishment. By H. de Balzac; trans. by Clara Bell; with Preface by George Saintsbury. Illus., 12mo, gilt top, uncut, pp. 324. Macmillan Co. \$1.50.

Traits and Stories of the Irish Peasantry. By William Carleton; edited by D. J. O'Donoghue. Vol. IV., illus., 12mo, gilt top, uncut, pp. 335. Macmillan Co. \$1.50.

The Age of Reason. By Thomas Paine; edited by Moncure Daniel Conway, M.A. 8vo, uncut, pp. 208. G. P. Putnam's Sons. \$1.25.

Christmas Stories. By Charles Dickens; edited by Charles Dickens the Younger. Illus., 12mo, pp. 622. Macmillan Co. \$1.

Kings in Exile. By Alphonse Daudet; trans. by Laura Essor and E. Bartow. Illus., 12mo, gilt top, uncut, pp. 502. Macmillan Co. \$1.

"People's" Edition of Tennyson's Works. New vols.: Idylls of the King, parts IV. and V. Each, 24mo, uncut. Macmillan Co. Per vol., 45 cts. net.

POETRY.

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Uncle Ben, and Other Poems. By James Stephenson, D.D. Illus., 12mo, pp. 160. Cranston & Curtis. \$1 net.

Robert Burns: An Ode. By Hunter MacCulloch. Illus., 8vo, pp. 32. Brooklyn: Rose & Thistle Pub'g Co. 20 cts.

FICTION.

Briseis. By William Black. Illus., 12mo, pp. 406. Harper & Bros. \$1.75.

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Alice de Beaurepaire: A Romance of Napoleon. Trans. from the French by I. G. Burnham. Illus., 16mo, pp. 405. Boston: C. E. Brown & Co. \$1.

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- Aquatic Microscopy for Beginners: or, Common Objects from the Ponds and Ditches. By Dr. Alfred C. Stokes. Third edition; illus., 12mo, pp. 326. Portland, Conn.: Edward F. Bigelow.
- The Evolution of Bird-Song. With Observations on the Influence of Heredity and Imitation. By Charles A. Witchell. 12mo, uncut, pp. 233. Macmillan Co. \$1.75.
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- Aus Herz und Welt. Edited by Dr. Wilhelm Bernhardt. 12mo, pp. 92. "Modern Language Series." D. C. Heath & Co. 25 cts.

MISCELLANEOUS.

- The American Conference on International Arbitration, Held in Washington, D.C., April 22 and 23, 1896. Large 8vo, pp. 247. Baker & Taylor Co. \$1.50.
- The Care and Culture of Men: A Series of Addresses on the Higher Education. By David Starr Jordan. 8vo, uncut, pp. 268. San Francisco: Whitaker & Ray Co. \$1.50.
- Track Athletics in Detail. Compiled by the editor of "Inter-scholastic Sport" in "Harper's Round Table." Illus., 8vo, pp. 147. Harper & Bros. \$1.25.
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